

# *Music*

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# *Introduction to Music*

The study of music in our nation's schools has a long and proud tradition dating back to the inclusion of music in the curriculum of the Boston Public Schools in 1838. Today, virtually every school in the United States includes at least some music instruction in its curriculum. Why has music been included in the curriculum? Perhaps it is because society recognizes that an education in music has provided and will continue to provide the individual with powerful tools for living in a changing world. Foremost among these powerful tools are: (1) an outlet for creativity and self-expression; (2) a catalyst for the learning process itself; and (3) a unique perspective for knowing about the world and understanding one's self.

First, music provides an outlet for creativity and for self-expression. Musical performance, composition and improvisation can enable individuals to express their noblest thoughts and feelings. The process of making and creating music engages the imagination. It allows individuals to assert their uniqueness. These outlets are particularly important in today's technology-oriented society. In music, as in life, there are often no clear or "right" answers to questions that are nonetheless worth asking; e.g., can this musical phrase be made more expressive by making it louder or softer? In a world inundated with "factual" information, an education in music gives students an opportunity to explore subjectivity as a viable way of responding to their world.

Not only does the study of music provide an outlet for creativity and self-expression, it can serve as a catalyst for the learning process itself. When students are engaged in the skills-based discipline of making music, they must encounter their strengths and weaknesses in a very authentic way that differs greatly from the abstract learning, which occurs in other disciplines of the curriculum. Success in the development of musical skills and literacy brings excitement and exhilaration to the learning process.

Not only are musical skills and understandings reinforced by this success, but students become increasingly interested in the learning process. They build "the bridge

between the verbal and nonverbal, between the strictly logical and the emotional, to gain an understanding of the whole” (National Standards 6). In brief, the job of learning music is real, transferable and powerful.

Finally, and perhaps most importantly, the study of music provides a unique perspective for knowing about the world and understanding one’s self. To sing the “Hallelujah Chorus” from Handel’s “Messiah” is to know and to experience one kind of beauty; to play Mussorgsky’s “Pictures at an Exhibition” is to experience a different array of power and feelings. Musical encounters such as these unlock “transcending dimension(s) of reality. . .provid(ing) bridges to things we can scarcely describe, but respond to deeply” (National Standards 7). Music exalts the human spirit; it transforms the human experience.

In summary, opportunities for developing creativity and self-expression, for comprehending and valuing the learning process, and for understanding the human experience are among the many ways in which the study of music contributes to the education of our nation’s young people. The value of these opportunities provides strong rationale for the study of music to have a major role in the educational process in the next century.

## ***Inquiry into Music***

<b>Music</b>	<b>PERCEIVING</b>	<b>INTERPRETING</b>	<b>EVALUATING</b>	<b>CONNECTING</b>
<b>TECHNICAL APPROACH</b>	What skills/ language are needed to participate in performing and listening to music?  C7	How do the skills and language of music communicate?  C8	What degree of proficiency was achieved?  C9	How do advancing musical skills encourage lifelong learning?  C10
<b>CREATIVE APPROACH</b>	How are the basic elements of music used creatively?  C11	What is this music communicating?  C12	Is a musical message conveyed effectively?  C13	What does this message communicate to the individual?  C14
<b>CULTURAL/ HISTORICAL APPROACH</b>	From what perspective is style expressed?  C15	What does the music mean in the context of its time and place?  C16	Does the music have significance today, yesterday and/or for the future? Why?  C17	What connections can be made to other times, places and cultures?  C18
<b>CRITICAL APPROACH</b>	Are the basic elements of music used effectively?  C19	How well does this music evoke a response?  C20	What is the value of this music?  C21	Are meaningful connections made to personal experience?  C22
<b>AESTHETIC APPROACH</b>	How are the senses involved in responding to music?  C23	Why does this music evoke a reaction/ response?  C24	How does music relate to the individual?  C25	How does music relate to life?  C26



## Definitions of *Learning Process* from the Music perspective

*Perceiving:* Perceiving is the process by which one analyzes the aural elements of music. Through perception, we “develop sensitivity to the expressive qualities of music,” we increase our “aural awareness,” we “encourage musical responsiveness,” we deepen our involvement with the music, and we “promote understanding of the nature and structure of music.” Perception is “the first step in musical learning.” It is the foundation of musical discrimination. Through discrimination, we acquire and develop the skills that are basic to competent musicianship: pitch and rhythm discrimination, musical literacy, sensitivity to expression and an appreciation for proficiency (*Visual and Performing Arts Frameworks for California Public Schools*).

*Interpreting:* It is through interpreting that we ask how and what music communicates. We examine a musical source to determine its meaning both in reference to its original context and its ability to generate a reaction in our time. Music may be interpreted in the cognitive, the affective and the psychomotor modes. As we examine musical elements, we also consider how musical sounds make us feel. Just as literature and the other arts are powerful communicators, music serves to convey both ideas and feelings through its vocabulary of pitch, rhythm and harmonic colors.

*Evaluating:* Through evaluation, we reflect on the significance of the music. We assess the quality of the musical message. We also accept the responsibility of examining the merit of the musical work. Does this music still have significance today? How does this music relate to the individual? What degree of proficiency was achieved? These questions are important facets of evaluation. We also examine our own music making for expressivity, proficiency of conveying the intended message and competence in applying our musical skills to the tasks of recreating or creating a piece of music. Both internal and external evaluations are necessary in remaining faithful to the ideas of the composer and the needs of the music.

*Connecting:* When we consider how music relates to life, we are making connections. Those connections may be drawn from personal experiences; or we may consider other times, places, or cultures. We are searching for those characteristics in the music that communicate and relate to the individual. Connecting requires understanding, applying, analyzing, and synthesizing ideas and concepts. Connecting encourages students to find and solve problems, thereby advancing musical skills and encouraging lifelong learning.

## Definitions of *Approaches* from the Music perspective

*Technical Approach:* The technical approach is concerned with the rudiments of music. Building skills and developing proficiencies are of great significance for both beginning and advancing musicians. Moving from understanding and application to the higher level of analysis, evaluation and synthesis are vital to developing technical competence. The language and skills of musicianship are the primary tools of all the other approaches.

*Creative Approach:* In this approach, the basic elements of music are explored. The use of improvisation and manipulation allows the student to discover both traditional and novel relationships. Experimentation with the basic elements of pitch, rhythm, harmony, tempo, dynamics, articulation, styles and sound sources, both alone and in various combinations, gives the students problem-solving and decision-making opportunities. Being creative requires the building of a solid, fundamental pallet of skills, which are drawn from in the creative process. Learning to be creative involves both convergent and divergent thinking opportunities and the capacity to feel comfortable in an evolving process.

*Cultural/Historical Approach:* This approach examines the perspective of a musical work. The meaning of a piece of music is derived from its particular time and place. Music elements are used to express specific ideas that represent life occasions such as a harvest, a wedding, death, war and patriotism, or identification with a particular group. As we seek to uncover what significance the music may have for us today, we are also looking for clues which allow us to make connections with the music of other times and cultures.

*Critical Approach:* Using the basic elements of music, the basic vocabulary of music and an understanding of the music's perspective, we examine how effectively the basic elements of music are used in a specific musical work. We interpret the music's effectiveness in evoking a response from the listener/performer, and we examine how this music connects to our personal experiences. The most important function of the critical approach is in the determination of the value of a musical work. Does this music have value in and of itself?

*Aesthetic Approach:* This approach encourages individual emotional responses to music. The very essence of a musical work's meaning for the individual is based upon the strength of qualities the music possesses and the ability of the individual to perceive those qualities. "How does this music relate to life?" becomes the key question of musical aesthetics. How are the senses included in the response to this music? Why does the music evoke a reaction? How does music relate to the individual? These are all questions which guide the examination of the music's aesthetic value. Perceiving, interpreting, evaluating and connecting are the processes by which we determine the aesthetic value of a piece of music for both the present and for posterity.

These five approaches all share in the processes of perceiving, interpreting, evaluating and connecting. The study of a musical work may be approached from many vantage points. These five processes are designed to encourage new ways to think about instructional approaches to teaching music. They are not mutually exclusive. The richness and vividness of these approaches exist in the many characteristics that they share and in how they overlap. Just as great music is filled with variety, music education must not fall into a methodological malaise, which may reduce its effectiveness. When experiencing any work of art, one must look for freshness and unpredictability; then the reaction to it will be enhanced and enriched. These approaches represent many perspectives from which to view the study of music. We encourage you to search for a new perspective to give to yourself, your students and your teaching. Music is an opportunity to examine other times, places and cultures. Your journey must be new and exciting for the sake of each new face you welcome into your classroom.





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*Technical Approach  
to Perceiving****What skills/language are needed to participate in performing and listening to music?*****Questions:**

- What are the basic elements of music?
- What techniques are necessary to perform music competently?
- What vocabulary is needed to describe musical events?

**Performance Objectives:****Learners will:**

- Demonstrate appropriate technical skills for their particular voice or instrument.
- Demonstrate a knowledge of the formal elements and appropriate vocabulary of music.
- Demonstrate a basic understanding of musical notation.

**Sample Activities:**

Provide opportunities that allow learners to translate music from sight to sound and sound to sight using iconic or symbolic (traditional) notation.

Develop a music dictionary using age-appropriate terminology including technology and terms from other cultures.

Demonstrate vocally or instrumentally, or through the use of music games (e.g., "Jeopardy", football, basketball), or movement, the definitions of musical terms.

Using CD-ROM software, examine a piece of music with respect to how the basic elements of music are used.

## MUSIC

### *Technical Approach* *to Interpreting*

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#### ***How do the skills and language of music communicate?***

##### Questions:

- What sounds are used to communicate in music of various cultures?

##### **Performance Objectives:**

###### **Learners will:**

- Describe technical accuracy, style, phrasing, etc., appropriate to specific musical work.
- Explain the communicative properties of music in various world cultures.

##### **Sample Activities:**

Perform a composition with appropriate style, phrasing, technical accuracy, expression, dynamics, tempo, etc., so that it communicates with an audience.

Listen to examples of music of various cultures (e.g., African talking drums, Alpine horns, folk songs, call and response) and examine how communication may occur.

Perform a piece of music changing some of the elements of the music (e.g., tempo and loudness). How do these changes affect the message?

Examine the musical sounds now available through technology (e.g., synthesized accompaniments).

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*Technical Approach  
to Evaluating****What degree of proficiency was achieved?*****Questions:**

- How do my performances compare with other performances of the same work?
- How does reflection on one's performance influence musical self-concept?
- How does my personal understanding and experience with a musical selection affect my ability to interpret it?

**Performance Objectives:****Learners will:**

- Devise specific criteria for making informed critical evaluations of the quality and effectiveness of a piece of music.
- Apply the criteria to their own performances and the performances of others.

**Sample Activities:**

Sing/play a piece of music using several different interpretations (e.g., change tempo, dynamics, articulation, etc.). Chose the most effective rendition and provide a rationale for the choice.

Listen and compare various performances of the same piece. (Learners will identify the instruments or ensembles used, tempos performed and dynamics. They will tell which they like and why.)

Evaluate a performance using audio/video taping.

## *Technical Approach*

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### *to Connecting*

#### ***How do advancing musical skills encourage lifelong learning?***

##### **Questions:**

- How do these skills benefit individuals in music activities after graduation?
- How do these skills benefit individuals in non-music activities after graduation?

##### **Performance Objectives:**

###### **Learners will:**

- Demonstrate increasing technical proficiency on an instrument or with the voice.
- Develop a larger and more varied repertoire of music.
- Develop a positive attitude to engaging in musical activities outside of school music groups.

##### **Sample Activities:**

Perform an etude or song at an increasing degree of proficiency (technical and expressive).

Attend performances or view a videotape of soloists/ensembles that are new and unique to each learner's performance medium. Explore the arts culture of your community (e.g., ethnic festivals, folk art, arts and craft fairs).

Prepare an audition piece for a community ensemble/production.

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*Creative Approach  
to Perceiving*

***How are the basic elements of music used creatively?***

**Questions:**

- How are the basic elements of music manipulated to create unity and variety in a musical work?
- What makes two performances of the same musical work different from each other?

**Performance Objectives:**

**Learners will:**

- Improvise/create melodic and rhythmic patterns with a variety of sound sources.
- Demonstrate appropriate compositional skills/styles with imagination.

**Sample Activities:**

Create a single, personal system for notating pitch and rhythm.

Play/sing melodies in a question-answer format. Manipulate the elements of traditional and multicultural music in a creative manner (e.g., alter the rhythm of a given song to create an accompaniment that could be played on rhythm instruments).

Use a computer musical composition application such as "Deluxe Music Construction Set" or "Instant Music" to explore how changes in the basic elements of music affect unity and variety in a musical work.



## MUSIC

### *Creative Approach* *to Interpreting*

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#### ***What is this music communicating?***

#### **Questions:**

- How does the composer communicate the picture or story line of the music?
- How may the elements of music be manipulated to change the message of the music?

#### **Performance Objectives:**

##### **Learners will:**

- Improvise vocally or instrumentally over a given melody.
- Interpret a piece of music through narration/illustration.
- Compose and arrange music within specified guidelines.

#### **Sample Activities:**

Use instruments, voice and "found sounds" to create a piece of music on a certain theme (e.g., weather, a machine, an emotion, an animal).

Listen to an excerpt of music and create a narrative. Then use dance, pictures, or instruments in place of words to perform the story.

Use a familiar tune as a basis for improvising vocally or instrumentally.

Select a piece of program music (music based on a story or picture) such as "Pictures at an Exhibition," "Sorcerer's Apprentice," or "The Nutcracker" and create new music that expresses the picture or story line.

Using a standard jazz tune (such as "Blues Walk"), have the learners play or sing the melody in unison with the rhythm section and then have the learners improvise individually using the melody and chord structure of that song.

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*Creative Approach*  
*to Evaluating****Is a musical message conveyed effectively?*****Questions:**

- How does the music's title influence one's sense of anticipation about the message?
- What alternate titles could be suggested for a selected musical work?

**Performance Objectives:****Learners will:**

- Describe what messages or emotions are communicated after listening to a piece of music.
- Describe how manipulating the basic musical elements may alter the message.
- Explain how the creative elements of music become powerful vehicles for communicating past, present and future messages.

**Sample Activities:**

Play examples of music and let the learners decide a title for what was heard. Compare their selections with the actual titles.

Attend a performance or view a video concert and write a personal narrative on what message the music conveys.

Play examples of music and let the learners decide a title and/or function for what was heard. Compare their selections with the actual titles and or functions (include music from various cultures). Refer to this cell in Section E for a listing of possible music examples.

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*Creative Approach  
to Connecting*

What does this message communicate to the individual?

**Questions:**

- How do musical messages compare among different individuals?
- How do different composers treat the same theme (e.g., French Revolution through Beethoven's "Eroica")?

**Performance Objectives:**

**Learners will:**

- Analyze music of various cultures as a vehicle for communication.
- Develop criteria for audience behavior in various types of concert settings.
- Identify pieces of music which express strong messages.
- Identify musical works which have a strong personal significance to an individual.

**Sample Activities:**

Listen to examples of music from different cultures such as "Teaching the Music of the Hispanic Americans" (MENC Video Resource #307 1) or "Global Meditations;" The Relaxation Company; Roslan, New York. Discuss what messages the piece communicates.

Discuss how audience behavior is indicative of what message the music is conveying and why that behavior may or may not be appropriate.

Listen to examples which express a strong message from the composer and identify the message.

Bring in examples of music that have a strong personal significance and explain that personal connection.

Use learner-generated verbal or printed pro-ram notes to connect with the audience in a performance.

Have learners make a verbal presentation of a music selection as if they had written it.

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## *Cultural/Historical Approach* *to Perceiving*

### ***From what perspective is style expressed?***

#### **Questions:**

- How is style in music used to express perspectives of life stages, ceremonies, history, nationalism, spirituality and nature?

#### **Performance Objectives:**

##### **Learners will:**

- Identify aural examples of music from various historical style periods and cultural perspectives.
- Explain the function of music in the ceremonies of various cultures.

#### **Sample Activities:**

Create through sounds and/or movement a piece of music for a ceremony or special occasion.

Listen to an example of a patriotic work such as Sousa's "Stars and Stripes Forever," the Canadian National Anthem, or "Lift Every Voice and Sing," and a movement from a symphony such as Beethoven's Fifth Symphony, Mozart's Fortieth Symphony, or Sibelius's "Finlandia." Have learners determine what function each work serves?

Use technology to create ceremonial music. Re-enact an historical time through music.

Identify how the basic elements of music are arranged to represent the perspectives of life stages, ceremonies, history, nationalism, spirituality and nature. Listen to how the elements are used stylistically to represent those perspectives (e.g., Bock's "Fiddler on the Roof," Handel's "Water Music," Tchaikovsky's "1812 Overture," Smetana's "Moldau," the Benedictine Monks of Santo Domingo de Silos, "A Cry From the Earth," Music of the North American Indian, Folkways Records FA 37777, and Stravinsky's "Rite of Spring.")

## MUSIC

### *Cultural/Historical Approach* *to Interpreting*

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#### **What does the music mean in the context of its time and place?**

#### Questions:

- How is musical interpretation influenced by historical contexts?
- How is musical interpretation influenced by cultural contexts?

#### **Performance Objectives:**

##### **Learners will:**

- Describe distinguishing characteristics of musical styles that represent various cultures and historical periods.
- Identify the musical characteristics of an unfamiliar example of music and classify by style.
- Identify by characteristic, classify by style, and explain verbally the meaning of the music in its time and place.

#### **Sample Activities:**

The learners will generate a glossary of world music terms that fit the examples being studied.

Listen to examples of music from different times and cultures and describe distinguishing, characteristics of the musical style.

For example:

Oratorio Chorus ("The Hallelujah Chorus" from Handel's "Messiah")  
English Madrigal ("Sing We and Chant It" by Thomas Morley)  
Spiritual ("Go Down Moses")  
Symphony ("Surprise Symphony" by Haydn)  
Ballet ("Appalachian Spring" by Copland)  
Ragtime Music ("Maple Leaf Rag" by Scott Joplin)  
Be Bop ("Donna Lee" by Charlie Parker)  
Indian (Sitar by Ravi Shankar)  
Greek (Piano/vocal - Yanni)  
Native American (Flute Music by Carlos Nakai)  
"The Smithsonian Collection of Classic Jazz" (Revised)  
Recordings RC033; P5t 19477

Sing and/or play music that represents a particular historical and/or cultural context. Explore how the style characteristics affect the impact of the performance on the listener.

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## *Cultural/Historical Approach to Evaluating*

***Does the music have significance today, yesterday and/or for the future? Why?***

Questions:

- What influence does the historical setting of the work have on its worth today?
- How do current events affect the value and use of music in today's society?

**Performance Objectives:**

**Learners will:**

- Describe how the significance of a piece of music changes over time and cultures.
- Explain how the value of music changes when viewed from different cultural perspectives.

**Sample Activities:**

Listen to an example of a Gregorian chant and discuss its significance today.

Sing/play a song and discuss its significance at the time it was written.

For example:

"When Johnny Comes Marching Home"  
"Star Spangled Banner"  
"Michael Row the Boat Ashore"  
"Go Down Moses"  
"Wade in the Water"  
"Follow the Drinking Gourd"  
"Yankee Doodle"  
"Chester"  
"Blowin' in the Wind"  
"If I Had a Hammer"  
"Where Have all the Flowers Gone"  
"Battle Hymn of the Republic"  
Military Songs



## *Cultural/Historical Approach*

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### *to Connecting*

#### ***What connections can be made to other times, places and cultures?***

##### **Questions:**

- How does music of the past still relate to today's audience?
- How does music of other cultures speak to the listener?

##### **Performance Objectives:**

###### **Learners will:**

- Describe characteristics of music from different historical periods and other cultures.
- Identify music from our own cultures which might play a similar function to music from another time period/place/culture.

##### **Sample Activities:**

Find musical examples of songs written with an extra-musical function---songs of celebration, protest songs, patriotic songs, e.g., Voices. 279026 (20 countries represented), Exaudi-Cuba. PROPHONE PCDO19. Use these songs to be the basis of short "plays without words" connected to the function of the song to be devised by the learners in small groups (Examples listed on C-17).

Select a known melody and write new lyrics to create a song to celebrate an event. Discuss the feelings conveyed by the new song.

Plan a mini-concert on a culture or historical era.

Examine musical examples written with an extra musical function and connect those functions to events in the learners' lives today.

Bring an example to class of classical music from movies, television, cartoons, commercials, video games and church. Make the connection to the original piece of music.

Examine the rituals that learners go through to begin school and compare, contrast, connect with rituals in other cultures (e.g., "Shanile" Lesson Plan, Music Educators Journal, July '94, Page 23).

Learn a traditional game song from another culture; e.g., "ROOTS AND BRANCHES: A Legacy of Multicultural Music for Children" by Patricia Sheehan Campbell, World Music Press.

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*Critical Approach  
to Perceiving*

***Are the basic elements of music used effectively?***

**Questions:**

- Is the music effective from the listener's perspective?
- Is the music effective from the creator's perspective?
- Is the music effective from the performer's perspective?

**Performance Objectives:**

**Learners will:**

- Analyze and describe uses of the elements of music in a given work that make it unique, interesting and expressive.
- Use basic musical vocabulary to describe musical events.
- Develop vocabulary that describes the various music elements/events.

**Sample Activities:**

Listen to and identify various vocal and instrumental sounds using traditional and non-traditional terms or labels.

Examine the sounds and the construction of musical instruments and vocal techniques from music of various cultures.

Make use of synthesizers and computers to manipulate the basic elements of music; i.e., pitch, duration, volume, harmony, timbre, tempo, rhythm and texture.

## MUSIC

### *Critical Approach to Interpreting*

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#### ***How well does this music evoke a response?***

#### Questions:

- What reaction does it evoke?
- Does it evoke the same reaction in all learners?

#### Performance Objectives:

##### Learners will:

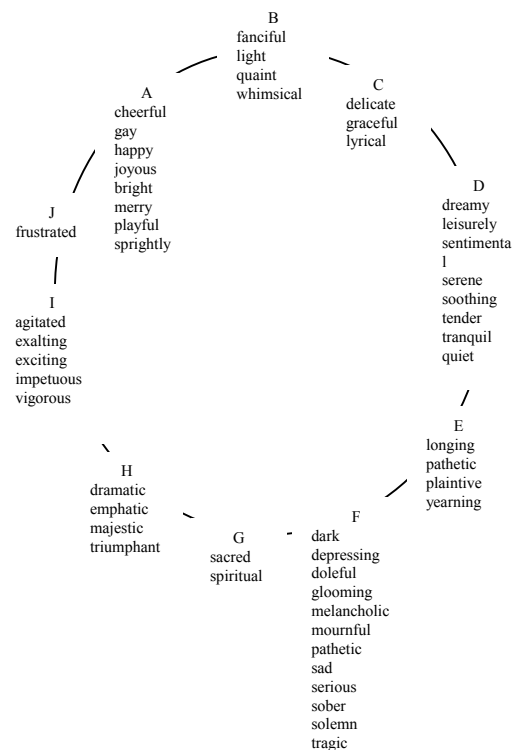
- Describe how responses to music may differ when listening to or performing music.
- Identify mood/feeling in response to music.

#### Sample Activities:

Examine if the response to music is different when listening only or when participating in the making of music.

Listen/play/sing/move/illustrate and respond to music using the appropriate mood chart ("How do I feel?" chart for small children; Hevner Adjective Chart for older learners.)

Create a series of sound pieces to accompany the ideas, events and emotions dramatic related to a selected piece of children's literature. Videotape the production; verify its effectiveness.



#### Hevner Chart

Hoffer, C.R. (1973).  
Teaching Music in the Secondary Schools.  
(2<sup>nd</sup> edition) Belmont, CA  
Wadsworth Publishing Company, Inc.

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*Critical Approach  
to Evaluating****What is the value of this music?*****Questions:**

- Why are some pieces still performed years after their creation while others are forgotten?
- How do we decide what pieces to perform/program?

**Performance Objectives:****Learners will:**

- Design a rationale for judging a piece of music as "quality" music.
- Develop criteria for programming music.

**Sample Activities:**

One of the ways we learn about past cultures is through their music. Have learners select examples of music, which would help future generations understand them and their culture.

Choose 5-15 minutes of music for a radio show on a given theme, including a variety of moods and styles.

Choose background music for a piece of literature that learners have read.

Have learners generate characteristics that a piece of music must have to be considered "quality." Using a familiar piece of music, determine its value "quality."

View a portion of a motion picture with and without the sound and explore the impact it has on the total experience. (i.e. "Star Wars," "Dances With Wolves", and "Home Alone").

## MUSIC

### *Critical Approach* to *Connecting*

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#### ***Are meaningful connections made to personal experience?***

##### **Questions:**

- How do musical experiences relate to my life?
- How do musical encounters help to give meaning and focus to "peak" experiences, those special, meaningful moments in my life?

##### **Performance Objectives:**

###### **Learners will:**

- Explain music that has been determined by the individual learner to relate to something meaningful in his/her life.
- Explain the connections between music and significant, individual experiences.

##### **Sample Activities:**

Indicate what pieces that are currently popular will remain well known 20 years from now? Why? Imagine you have enough money to buy three compact discs. Select music from three sections of the store that you typically do not frequent. Explain why you chose the style of music represented in these sections to add to your collection.

Examine musical experiences in your own life. Analyze the impact of music in these experiences.

How does music manipulate thoughts and feelings (e.g., TV commercials)?

Imagine a world without music for one week. How would it change your life?

## *Aesthetic Approach to Perceiving*

### ***How are the senses involved in responding to music?***

#### **Questions:**

- How do the learners respond emotionally to the music?
- How do the learners respond physically to the music?
- How do the learners respond intellectually to the music?

#### **Performance Objectives:**

##### **Learners will:**

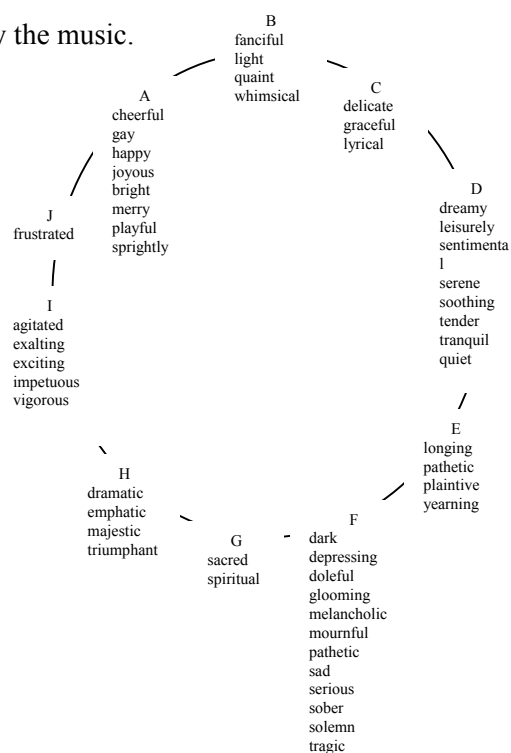
- Demonstrate their response to a piece of music through movement/illustration.
- Demonstrate their response to a piece of music through verbalization/writing.
- Identify feelings generated by the music.

#### **Sample Activities:**

Listen to music and respond with creative movement with or without props.

Listen to music and respond with a written narrative or verbalization of a creative image.

Use the Hevner Adjective Chart and have the learners place markers in the appropriate sections.



#### **Hevner Chart**



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### *Aesthetic Approach* *to Interpreting*

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#### ***Why does this music evoke reaction/response?***

##### Questions:

- How does the music relate to specific life experiences?
- Why does the same music evoke different responses?

##### **Performance Objectives:**

###### **Learners will:**

- Show an individual response to the music.
- Compare their responses.

##### **Sample Activities:**

Select three musical works that represent different styles and have learners choose a reaction card (happy, sad, angry) for each piece. Learners with similar reactions could then work cooperatively to discuss why the music evoked that particular reaction.

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*Aesthetic Approach  
to Evaluating****How does music relate to the individual?*****Questions:**

- How strong are the feelings evoked by the music?
- Do feelings evoked by the music cause an emotional response?
- How are feelings communicated through the music?

**Performance Objectives:****Learners will:**

- Explain the feelings caused by a piece of music recently heard/performed.
- Distinguish music, which has meaning for the individual from music that has a more generic, functional intent (e.g., Duke Ellington arrangement as distinguished from a Sousa march).
- Understand the meaning particular pieces of music have for people of cultures and backgrounds different from those of the learners.

**Sample Activities:**

After listening to a song or a piece of music, ask learners to write a personal reaction to the music in a journal.

Ask learners to select three pieces/songs that best represent them personally to share with a famous person who lived several centuries ago. Learners may wish to explain why they selected the music.

## MUSIC

### *Aesthetic Approach* *to Connecting*

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#### ***How does music relate to life?***

#### **Questions:**

- How does this music make connections to life?
- Does it connect to my life?
- Who might feel connected to this music?
- What message/feeling is generated by this music?

#### **Performance Objectives:**

##### **Learners will:**

- Identify the expressive musical elements (rhythm, melody, harmony, texture, tone quality) in live or recorded music.
- Describe how the expressive musical elements reflect the feelings of characters in program music.
- Describe how the expressive musical elements reflect life experiences.
- Select or create musical works that relate to the learners' lives and describe the relationship.

#### **Sample Activities:**

Identify the expressive elements of music in live or recorded music.

Describe how the expressive musical elements reflect the characters' feelings in program music.

Describe how the expressive musical elements reflect life experiences.

Using technology, create a composition that would provide future generations an understanding of the learners and their culture.